

STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE

THE ARTURA BULLETIN



NOV.



1912

AMAGAZINE OF INFORMATION FOR THE PROFESSION

PUBLISHED BY THE

EASTMAN KODAK COMPANY, ROCHESTER, N.Y.

Proof of the Pudding

*Eastman Tested Chemicals are tested
for photographic purity—tested for
strength—tested for uniformity.*

Use Eastman Tested Carbonate of Soda in making up a developer from a formula based on the use of a Carbonate which is 65 or 70% pure and you will have excessive density, halation, or possibly chemical fog in your negatives. Why? Because Eastman Tested Carbonate is 98.2% pure.

You have used too much alkali. Reduce the amount of Carbonate until the developer is again balanced—you overcome the difficulty and prove the economy of Eastman Tested Chemicals.

Note that in a formula specifying Eastman Carbonate of Soda, the amount is always less than for Carbonate of other makes.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

At Your Dealer's.

OUR POLICY

Our business was established on a quality basis.

It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Our American and foreign factories are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities. The man with a new photographic idea turns to Rochester for a market just as he turns to Washington for his letters patent.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In our thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the-wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

E. K. Co.



FROM AN ARTURA IRIS PRINT

*By Edwin Rogers
Seattle, Wash.*



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE .. THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 4

NOVEMBER 1912

No. 9

ADVERTISE TO GET A BUSINESS, THEN ADVERTISE TO HOLD IT

When an advertisement is strong enough to hold your attention while you read it, the chances are that you have a desire to buy the article advertised. You may not buy, but you at least have the desire. Now let's see where the above fact leads us.

You are a photographer with an established business—that is, you have a certain number of customers you have pleased and you feel they are loyal to you. Another photographer comes to town and begins to advertise, and you lose a number of your old customers and you wonder how it happened. If you have ever had this experience, hold up your hand.

I can see a lot of hands go up and I would like to know just how each one of you figured it out, but we can't all talk at once.

I know what a lot of you would do under the circumstances, but

Printer's Ink says: "Before starting out to knock a competitor, it is wise to find out, if possible, just why he is getting the business," and this is the best of advice. If your competitor did some good advertising, you probably have the solution of your loss of customers.

If advertising will get business for the other fellow, advertising will take business away from you, so you must not only advertise to get new business—you must advertise to hold the business you already have.

A lot of photographers are unable to see the advantages of advertising, because they don't get the right perspective. Let's take a look at the other man's business and possibly we can see a little clearer or at a better angle.

Suppose you have been trading at a certain furnishing goods store and you are counted as a steady customer. You pick up a magazine and see an attractive advertisement for a certain brand of shirts and you are reminded

that you need a few new shirts, collars, etc. Later on you read your local paper and see an advertisement for the same brand of shirts, but the local advertiser is not the man you have been trading with.

You walk down town and see the same old window display that has been in *your* furnisher's window for a month, but in the window of the man who's advertisement you read, there is an attractive display of the advertised shirts that appealed to you.

Now what are you going to do? Will you go back to *your* furnisher and ask him if he has these same shirts at the same price, or will you go in and buy of the man who has advertised for your business? You will do the latter of course, and this is a parallel case with that of the photographer who *didn't* advertise and the competitor who *did*.

Nine out of ten of your customers are yours only while they are in your studio. When they get out you may get them again in three or four years, but you ought to get them *every* year, and you can do it by advertising.

The average family spends about the same amount of money every year for luxuries, and the reason you only get your share once every four or five years is because you don't compete with the other merchants who sell luxuries.

We are trying to get the pub-

lic to think and want photographs, just as the other magazine advertiser we spoke of was trying to get the reader to want shirts. We can only say "*There's a photographer in your town,*" but you can say "*I am the photographer,*" and if you say it loud enough and persistently enough, and make good work, you will get the business.

Don't worry about your competitor. If you are afraid he will get the benefit of your advertising, you had best not advertise, for no one ever made a success but what someone else got a little of the prosperity. Just remember what the little boy said when the teacher asked him to spell "horn," and he had forgotten; "You don't spell it, teacher; you blow it," was the boy's answer.

Keep your horn blowing long enough for everybody to hear it at the time they are in the mood for pictures, and keep your display case filled with new styles, new pictures and new ideas.

People don't want the same style of pictures they had made last year. Do as the automobile people do—get out new models each year and make people have a desire for the new things.

The advertisement on page 8 appears in full pages in November issues of *American Magazine*, *McClure's*, *Munsey's*, *Review of Reviews*, *World's Work*, and as a quarter page in *Collier's*. November *Cosmopolitan*, issued Oc-

tober 10th, carries the copy about the picture Mother ought to have made, which appeared in a number of the October magazines. It's the kind of argument that makes one think pictures and want pictures, and it will help your Christmas business if you will make use of it.

Your customers are reading the magazines and newspapers in their search for appropriate Christmas remembrances. They will read our advertising and want photographs. If they read your advertisement, they will want *your* photographs. Hitch your *local* advertising to our *magazine* advertising and the two will pull together for you.



THE FALK CONVENTION

Even though the New York State Society has changed its scheme of government so that the President is only to preside at the meetings and is relieved entirely of the responsibility and labor of getting the Convention together, we find that the coming meeting is being referred to as the "Falk" Convention. They have united on the idea of making this the best Convention ever held in New York in order to do honor to Falk. They are trying to put the picture exhibit on the basis of the old Celeron days and the probabilities are that



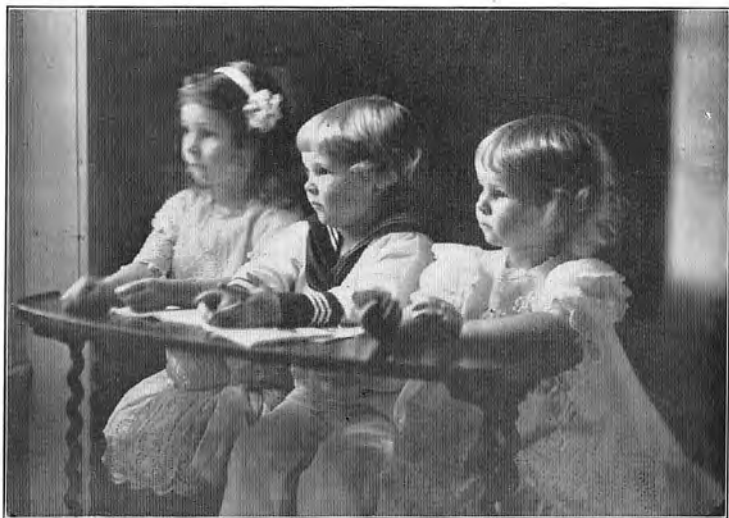
B. J. FALK

PRESIDENT PROFESSIONAL PHOTOGRAPHERS' SOCIETY OF NEW YORK.

FROM THE BUST THAT WAS MODELED
AT THE 1912 CONVENTION BY
CARTAINO SCIARRINO.

they will succeed because of Falk's very wide acquaintance and friendship with the "top liners" of the profession. There are definite promises enough already to insure a very strong exhibit from men who are not in the habit of sending their work to conventions, and yet the work of collection is only begun.

The attractions will be in the line of the demonstrations of practical and tested photographic utilities. The illustrations herewith show the one that is to be



No. 1



No. 2



No. 3

explained by Core. When there have been two groups made and the best one has a head moved as in No. 1, it will be shown how to take the good head from No. 2 and unite them as in No. 3. This is only one of a half dozen good things that are already engaged. The date is *Feb. 11, 12, 13, 14.*



Every advertising campaign should begin in your showcase. When you pay your rent each month you are paying good money for that space. Make good use of it. Fill it with good prints—Artura prints, and you will make the best impression.

A NEW CATALOGUE

The Century Camera Division of the Eastman Kodak Co. has just published an artistic, as well as interesting and instructive, catalogue of their Cirkut Cameras and will be glad to mail same upon request.

The catalogue is profusely illustrated, the several models of the Cirkut being shown in detail, while the reproductions from Cirkut prints illustrate the particular advantages of the Cirkut over other cameras for difficult groups and landscape work.

If you are interested in making the most of your opportunities, write for the Cirkut Camera catalogue.

That little girl of yours—
she'll soon be having her hair
“done up”, and too, she will
be outgrowing her childish
ways—and you haven't had
her picture taken since she
was in long dresses. You don't
exactly want to keep her as
she is—but you do want to
keep the memory.

There's a photographer in your town.
Eastman Kodak Company, Rochester, N. Y.



FROM AN ARTURA IRIS PRINT

*By Edwin Rogers
Seattle, Wash.*



bles some folks with a kost sistem iz that when they find out what the goods iz kosten 'em that they aint got the nerv' 2 charg enuff moar 2 maik a profit.

I asts the Boss, sposin the other feller kuts prices, an' he says that he don' want no eezier kompetition than the feller wots afrade that hiz goods aint werth wot heeze askin' 4 'em.



A WESTERN PHOTOGRAPHER

Carlyle said that genius was the capacity for taking infinite pains, and there is no question but that many of us lack this particular brand of genius. Our enthusiasm lasts through the making of a sitting and development of the negatives, and of course the making of proofs, which must be well printed on good paper to show the quality of the negative; but there the enthusiasm ends.

How many operator-proprietors work for a beautiful negative and proof from that negative with no apparent thought of the finished print? How many of those same proprietors would change their methods of development to secure better printing quality—would sacrifice some of the beauty of the negative for that subtle quality the good printer so delights in, not for itself alone, but as a means to an end—the making of a perfect print?

The man who prints his own negatives, knows the value of print quality, and it would be very discouraging for that same man to work for someone who gave every thought to the negative that pleased the eye and bought his printing medium where he could get the most for his money regardless of quality.

Step into the studio of the man with a capacity for taking infinite pains and you will immediately remark, "What clean work this man makes," and you may be sure the customer receives the same impression.

The customer pays for the finished print and that print is his only means of measuring your ability as a photographer. If the print has been made with infinite pains, on the paper that will give you the best possible result, and the finished picture is clean and attractive, you have accomplished something, and you may be justly proud.

Possibly the West produces more of the so-called "bread and butter" photography than the East, but as a rule it is the clean cut type of work, such as we show from the studio of Mr. Edwin Rogers of Seattle, Wash. This is the work Mr. Rogers finds his customers want, and his capacity for taking infinite pains makes each print he delivers the best possible print he can produce.

It is the print his customer pays for and it is the print mak-



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Seattle, Wash.*



ing he gives the greatest care. To be sure the sitting is carefully made and the negatives developed with care, and the retouching is just as it should be, but it is all with the thought of the print that is to be the visible proof of this attention to detail, and it is needless to say the customer feels he has his money's worth when he receives a neat package containing a dozen technically perfect prints from the Rogers studio.

Mr. Rogers' studio is a model of good taste, and both the studio and the work reflect the pleasing personality of the man himself.



HOW'S YOUR SYSTEM?

The doctor says if you would keep your system in good working order, it is necessary to get a reasonable amount of sleep, eat about three meals a day, not overwork and have a certain amount of time for recreation. If you are fairly healthy to begin with and your habits are temperate and regular, you ought to live to a ripe old age. Of course this is taking for granted that you don't get in front of an automobile that is going faster than you are. Now if you can stand a fair examination, show a clean record and your occupation is not hazardous, an insurance man will call you an excellent risk.

Suppose you wanted to take out insurance on the life and health of your business. Would it stand as rigid an examination as is required of your body?

There is nothing unreasonable or silly about such a question at all. In fact, I think it's a very good way to look at your business system and its care. You must have all the gears mesh properly, use plenty of oil, a proper mixture of fuel and have a complete understanding of all your business machinery, if you would keep it running smoothly.

How do you take care of yourself and how do you take care of your business?

We will take it for granted that you get up at six every morning, take a bath, shave and dress, have a glance at the morning paper while you are having your breakfast, and get to your studio promptly at eight o'clock.

If you are as good to your business as you are to yourself, you will give it the same attention.

The studio should be cleaned and dressed up every morning, the display case given a bath, the mail looked over and attended to, and the system given the proper amount of food. If there is a good system, there will be food for it. With a good system the negatives have been developed the night before and are ready for proofing every morning—that's part of the food. Proofs that are

returned in the morning mail and the day before are attended to—the negatives are picked out and sent to the retoucher, and that's food. The negatives retouched the day before are sent to the printer with the orders, and that's more food.

With a system there is usually enough business for several employees, who can attend to these details so that you can do your own marketing or buying, and there should be system about buying. It is false economy to buy any but the best materials. Buy the best chemicals, the best plates and the best paper, if you expect to make quality work. You can't build a good business out of poor material, any more than you can build a good machine out of second or third grade steel. It won't hold up.

You can not all of you make sittings entirely by appointment, but you can have your entire finishing system run like clock-work, and you will find this one of the most important factors of a healthy business.

There should be a time for making proofs, and no customer need ever be disappointed by not receiving proofs promptly. There should be a specific time in which any negative should be retouched and printed, and the receptionist should have a record of the time every negative is sent to the retoucher and returned and sent to the printer and prints returned.

A batch of prints should never be larger than can be finished the same day. It's bad for prints to be finished the day after printing, and it breaks into the finishing system. It's like having dinner prepared in the evening and eating it next morning.

If there is a time every day for the mixing of chemicals, there will be no excuse for overworking baths. Nothing is much worse than overworking a fixing bath. It's bad for the health of your business.

I know a man who has a silent demonstrator in the form of a scrap book, into which he pastes clippings from the photographic magazines. These clippings tell of all kinds of troubles and the way to overcome them, and they have helped him out of many difficulties. He says they are good for his system—something like the simple "Home Remedies" we used to keep in the house. These days, when our minds are so occupied with the Pure Food question, we lay the blame for every little disorder to the food we eat. In the old days, we would say our systems were a little out of order and take a simple remedy of some sort.

When anything goes wrong with this man's working system, he goes to his scrap book of remedies and tries a cure, and he says he usually finds it is some little disorder of his system.

These are only a few points



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*By Edwin Rogers
Seattle, Wash.*





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on system. It would take a book to tell all that might be said on the subject, but if you have a good, healthy body, you have the best example to follow in having a good, healthy business. Improve your mind and the minds of your office force and you improve the brain of your business. Look after the working system of your business as you look after the health of your body, and, last but not least, look well to your personal appearance, and keep your studio just as fresh and clean as you keep yourself. You will feel better—your help will feel better and your customers will never be disappointed in the appearance, the methods or the work of your studio.



System is the conservation of time and energy.

System turns the holiday orders out on time, but it doesn't work automatically.

Get the right system first, then study it until you know how to make it work.

When you know how to make it work, start the machinery and see that it keeps running.

If there is any part that won't work properly, throw it out and get a new one, don't discard the machine.

ACROL

TRADE MARK REG. U. S. PAT. OFF.

Acrol is a new developing agent which is quick in action, produces negatives of good printing quality and is especially adapted for use with Bromide papers.

Acrol requires only the addition of a solution of sodium sulphite to make a ready-for-use developer. The rich velvety black prints produced with Acrol make it a favorite with the Bromide worker. Specify Acrol in your next order. Your dealer has it.

THE PRICE

Acrol, per 1 ounce bottle,	\$.40
Acrol, per $\frac{1}{4}$ pound bottle,	1.45
Acrol, per $\frac{1}{2}$ pound bottle,	2.75
Acrol, per 1 pound bottle,	5.00



WRATTEN & WAIN- WRIGHT X-RAY PLATES

These plates are wonderfully sensitive to the X-Rays and afford an extremely sharp image.

By means of special packing, the plates are ready for immediate use upon removal from the box. A sheet of absolutely pure paper is placed in contact with the film, and each plate is wrapped singly in two sheets of black paper, so that the plate can be removed and exposed without further protection.

Wratten & Wainwright X-Ray Plates		
6½ x 8½, per dozen,	.	\$2.15
8 x 10, per dozen,	.	3.40



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*By Edwin Rogers
Seattle, Wash.*



MAKE A PROFIT

It would seem there is a great diversity of opinion regarding the value of the post card as a means of coaxing the dollars out of the pockets of the public, if we are to judge by the letters we have received since publishing the little article, "The Much Berated Post Card," in the September *STUDIO LIGHT*.

However, the article was written, not as an argument for or against the *making* of post cards, but as a suggestion for a means of competing with the *established* post card business, whether it be in the photographer's own studio or in that of his competitor.

You probably will say, "How can a man be his own competitor?" and the answer is found in the letter of a man who admits he put himself practically out of business by making post cards at a dollar a dozen, when he had no competition at all.

If he had made plain cards at two dollars a dozen and vignetted cards at three dollars, as another man did, he might have made post cards for those who wanted good cards and still not hurt the sale of his better work, but the question of *making* or *not making* the cheap photographic novelties is for the individual to decide for himself.

We are not the originators of the post card and have no means

of suppressing its use, and if we did have, it would only be a short time until there was something to take its place, and the question would remain: Is it profitable for the photographer with a reputation for good portrait work to make cheap work of any kind?

The answer to this question is found in the same old place each time. The volume of business you do at a given price must offset your overhead expenses, pay your stock bills and leave a reasonable profit. If it will not do this you must either increase the volume of business or the price of the work.

If you are doing a cheap grade of work, the desired result may sometimes be accomplished by cutting out this line, but above all things you must know the cost of production and make a profit.

If your competitor makes post cards, don't lose money to meet the competition. Do better work, advertise it, talk quality, show larger sized pictures, get away from the stereotyped cabinet size and old-fashioned methods and make your work clean and attractive. Quality will win out in the end.



Be sure you can do the work you have, and do it promptly and well, before you advertise for more work.



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*By Edwin Rogers
Seattle, Wash.*





PRACTICAL SUGGESTIONS

IDEAS THAT HAVE BEEN TRIED
BY PHOTOGRAPHERS AND
FOUND TO BE USEFUL

Trimming prints with the ordinary trimming board is simple, but it is a rather difficult matter for some people to judge just where the knife will cut for the full length of the print, owing to the fact that the cutting edge of the trimmer is covered by the print itself. This often necessitates making two cuts to get an even margin and doubles the amount of work connected with trimming.

Many photographers are using an ingenious device, which not only makes trimming easy but takes care of the print trimmings as well.

Place your trimming board on the work table where it is used most, and mark off a space about three inches wide and the length of the blade. Saw out the part of the table top so marked, making a slot directly under the edge of the trimmer. On a shelf directly under this slot and about two feet below, place an ordinary electric bulb. This will give a light directly under the edge of the trimmer, so that when a print is placed on the board ready for trimming, the portion extending over the edge of the board is made translucent by the light

underneath and it is readily seen just where the knife will strike the print for its entire length. As the blade trims off the edge of the print, the trimming falls through the slot, and to prevent these trimmings from falling about the light globe, a piece of glass is fastened to the under side of the table, one edge being even with the farther side of the slot, the glass being set at a sharp angle so the trimmings will drop through the slot, strike the glass and slide off into a box or waste basket placed under the table for this purpose.

Small holes may be made in the top of the table for the legs of the trimming board so it will stay in one position, and the part of the table that has been sawed out may be made to fit back in the opening when the trimmer is not in use. This little device is not hard to make, and once used, the idea will never be discarded.



A photographer who appreciates the necessity of fresh fixing baths has a slate fastened over the sink in his work-room and one in the dark-room. When a fresh fixing bath is made up, the date is marked on the slate with a piece of chalk. In this studio there is never any question as to the age of fixing baths.



THE ONLY CONDITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.



The Successful Portrait

must be an interpretation as well as a likeness, must catch something of the mood and mystery of the sitter, as well as the more salient features and expression.

We have made portrait work a special study, and our studio has all the modern equipment for making photography this fine art.

The Pyro Studio

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1912



Nashville, Tenn. November 5, 6, 7

Louisville, Ky. November 12, 13, 14



With the closing of the 1912 Eastman School of Professional Photography, we have not only exceeded our expectations in point of attendance, but the increased interest shown by the photographers in attendance makes us feel that the School is accomplishing the purpose for which it was created.

Its constantly broadening lines has made of it an institution, and the increasing yearly attendance and the almost invariable return of those who have visited previous Schools are convincing proof of its continued usefulness.

The itinerary for 1913 will appear in the December *STUDIO LIGHT*. To those who have attended the School before we wish to say that it will be broader, better and more helpful than ever before, with new features of vital importance and interest to every wide-awake and progressive photographer.



Economy is not the Saving of Money Alone

The Eastman Plate Tank

Saves the quality of the negative by eliminating light-fog, which destroys the delicate gradations. It saves spotting of the negative and print by preventing scratches and finger marks. It saves time and trouble by making development almost mechanical. It saves money by reducing the cost of your developer.

EASTMAN KODAK
COMPANY,
ROCHESTER, N. Y.



All Dealers.



Eastman Home Portrait Outfit

Complete, including 8 extra holders and all parts PRICE
as listed on following page \$140.00

Parts of Outfit

Furnished separately at the following

PRICES

Home Portrait Camera, including Camera Carrying Case, extra front board and one plate holder	\$30.00
Eastman Zeiss Anastigmat Lens, No. 6	54.00
Home Portrait Shutter	14.00
Home Portrait Lens Hood75
Home Portrait Tripod	4.50
Home Portrait Back Ground	15.00
Home Portrait Back Ground Carrier	3.75
Home Portrait Reflector	4.50
Home Portrait Head Cloth, 40 x 48 inches	1.00
Home Portrait Plate Holder	1.00
Carrying Case for Home Portrait Tripod, Back Ground, Back Ground Carrier and Reflector	4.50

EASTMAN KODAK CO.,

At Your Dealer's.

ROCHESTER, N. Y.

Eastman Tested Acetic Acid

Eastman Tested Acetic Acid is absolutely clear—shows no discoloration because it is never contaminated by contact with wood.

Eastman Glacial Acetic Acid contains 99% pure acid. Eastman Acetic Acid Number 8 contains 28% pure acid.

Eastman Tested Acetic Acid is only sold in glass bottles or carboys. Buy the original bottle and be sure of strength and purity.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

At your Dealer's.

You rise in the estimation of the public as you improve the quality of the work you produce.

EASTMAN

ETCHING
EB BLACK **AND** ETCHING **ES** SEPIA

PLATINUM

are used by the best photographers—
are appreciated by the most discrim-
inating customers—command the
highest prices.

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

At your Dealer's.

TOZOL

*The Simplified
Developing Agent for
Photographic Papers*

If you make your own developer,
make it right—make it easy—make
it economically.

Just add the sodas, bromide and
wood alcohol to an ounce of *Tozol*.
There's nothing so simple—nothing
so good for developing papers.

Tozol costs less—goes further.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

At Your Dealer's.

If you knew how easy
it is to make and sell



CIRKUT Pictures,

you would see
your dealer
about buying
a CIRKUT
today.

Cirkuts are made in four sizes for pictures from $6\frac{1}{2}$ inches to 16 inches in width, and will include *any angle of view*. The negatives are made on Eastman daylight-loading Film.

PRICES:

- No. 6 Cirkut Outfit complete, for negatives $6\frac{1}{2}$ in. wide, \$112.50
- No. 8 Cirkut Outfit complete, for negatives 8 in. wide, 175.00
- No. 10 Cirkut Camera complete, for negatives 10 in. wide, 290.00
- No. 16 Cirkut Camera Complete, for negatives 16 in. wide, 425.00

Send for Book

Century Camera Division

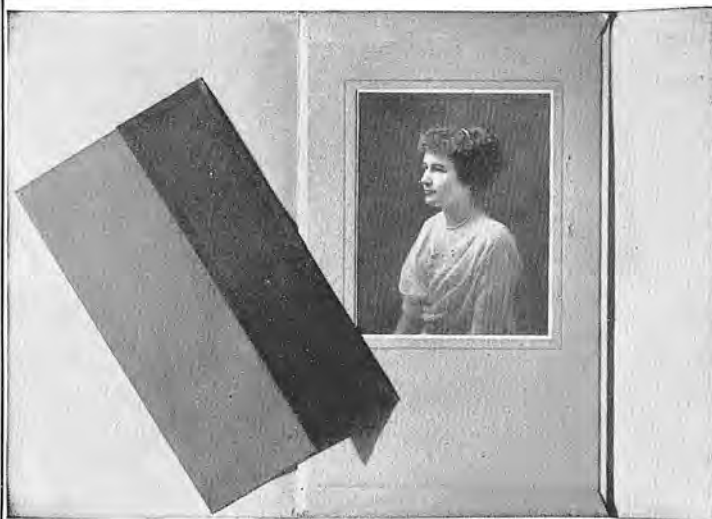
Eastman Kodak Co.

Rochester, N. Y.

ADDS VALUE TO YOUR BEST GRADE DOUBLE
WEIGHT PORTRAITS

THE TYREE

For Large Prints (Listed page 34 of our Fall Supplement).



Made out of beautiful shades of heavy bristol stock that keeps the print flat—gives each print a mat ready for framing. Enclosed in beautiful Art Proof case—RICH—ARTISTIC—PRACTICAL. For Buff, Black and White and Sepia tones.

Sample on receipt of 8 two-cent stamps.

DESIGNED AND MANUFACTURED BY

TAPRELL, LOOMIS & COMPANY

CHICAGO, U. S. A.

The Leading Card Novelty House of America.

Insist on seeing THE TYREE for large portraits—2 colors, 5 sizes.

SEED



PLATES

You will soon need a fast plate—the days are getting shorter.

The fast plate means shorter exposures, but you must have quality as well as speed.

There is but one plate that has extreme speed combined with the long scale of gradation and fine grained emulsion of the Seed Gilt Edge 27. This one plate is the Seed Gilt Edge 30. It is the speed that has been increased—not the price.



SEED DRY PLATE DIVISION,

Eastman Kodak Company,

Rochester, N. Y.

At Your Dealer's

The holiday rush loses
its terrors when you use

ARTURA

and it has that dependable qual-
ity you need the year round.



ARTURA DIVISION,
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

At Your Dealer's.

